



GORDON R. DICKSON

DICKSON PACKAGE TO ACE

A Books has paid a six figure advance to Gordon R. Dickson for rights to nine of his books including his famous *Dorsai* series.

The books involved are *SOLDIER ASK NOT* (1967), a *Dorsai* novel; *MASTERS OF EVERON* (a new 100,000 word novel); *DORSAI* (1960 - aka *THE GENETIC GENERAL*), the main book in the series; *REVENGE TO STARS* (1961); *NEGRIONCE* (1962); and *TACTICS OF MISTAKE* (1972), two more novels in the series; a new *Dorsai* collection; an illustrated *Dorsai* book, and *THE FINAL ENCYCLOPEDIA*, the new *Dorsai* novel which Dickson describes as his major work.

MAYER OUSTED; BUSCH HEADS POCKET BOOKS

Peter M. Mayer, President and Publisher of Pocket Books, has been fired. According to the *Wall Street Journal*, Pocket Books and Mayer have dissolved their long-term contract. The reason given was a major decline in Pocket Books' share of the mass market. The contract difficulties between SWFA and Pocket Books, featured in the last issue of LOCUS, were not mentioned.

According to Marta Randall (who wrote last issue's analysis of the Pocket Books contract) she was given all the changes she asked for, but there was no indication the pocket books would drop the offending contract completely.

The new president of Pocket Books is Ronald Busch, former president of Ballantine Books. Mr. Busch, who replaced Ian Ballantine at Ballantine Books after the company was sold to Random House, is certainly familiar with the financial aspects of science fiction. I would not be surprised to see Pocket Books turn into a major producer of science fiction.

Richard A. Kringsley, Executive Vice President of Random House, is the new President of Ballantine.

BEN BOVA QUILTS ANALOG GOES NOVA!

Ben Bova, editor of Analog since the death of John W. Campbell, resigned in late June, and will stay on at the magazine until a new editor is chosen (late July or early August). He will then become fiction editor of a new science-fiction magazine announced by Penthouse.

Diana King, the editor of Nova, has resigned for "personal reasons" and could not be reached for comment.

The PBS television program "Nova" has obtained an injunction against Penthouse on the use of "Nova" as a magazine title.



DIANA KING

According to Executive Editor Frank Kendig, rather than delay the magazine which is due on the stands September 19 while fighting the temporary restraining order, the title of the new magazine will be changed. No new title will be picked.

The first issue of the new magazine will contain fiction by Ron Goulart, Theodore Sturgeon, Isaac Asimov, and James B. Hall. There may be one more or one less piece depending on final space considerations.

Conde Nast, the publishers of Analog, have sent invitations to apply for the job of editor to a huge number of people in the field. The decision on a new Analog editor, one of the most prestigious jobs in the SF field, will probably be made by Conde Nast manager Bill Raynor and Conde Nast president Robert Lippman. If my sources are reliable,

Ben Bova quit Analog because he felt he had done as much as he could for the magazine. He says that Conde Nast is quite satisfied the way things are, and, despite his urging, has no plans to expand circulation via advertising or make any other changes in the magazine. When I last ran the story about Isaac Asimov's May opinion passing Analog in circulation, the only comment from the publisher was that Analog's circulation per year was still higher. Bova has often commented that what the science fiction magazine field really needs is a good circulation war.

Ben Bova took over the job as editor of Analog on November 1, 1971, four months after the death of John W. Campbell. He was only the fourth editor in the magazine's 48 year history, following Harry Bates (1930-1933) F. Orlin Tremaine (1933-1937) and John W. Campbell (1937-1971).



BEN BOVA

He made some changes in the magazine, but not many lasting. As editor, Bova was often unfairly considered a "stand-in" for Campbell, who shaped the magazine - apparently by the management as well as by some of the readers. The next editor will probably be less under Campbell's shadow.

Diana King, who entered the science fiction field as assistant to Ed at Analog, had replaced Judy McQuown as editor of Nova. Ms. McQuown held the job less than one week and Ms. King about six weeks. According to Frank Kendig, they were very happy with Ms. King, and were very sorry she felt she had to leave New York. Ben Bova was offered the job after his resignation from Analog had been announced. Bova had planned to take up writing full time while his wife, Barbara, worked as a literary agent, but said that Penthouse "made me an offer I couldn't refuse." He is now the third fiction editor of an untitled magazine which has yet to appear.

-CBW

PIERCE QUILTS GALAXY

John J. Pierce has quit his job as editor of Galaxy. Pierce took over Galaxy last year when Jim Baen moved to Ace Books. According to Pierce, Jerry Pournelle has also resigned as science columnist.

Here is Pierce's letter:

"The following letter of resignation I sent Mr. Abramson this week (June 16) is, I think, pretty much self-explanatory.

"I regret very much having to leave Galaxy under these circumstances, but I can't see any honorable way out. Abramson will set the vision of selling the magazine to another publisher if he cannot manage it successfully himself, but to the best of my knowledge he has no plans to do so at this time.

"I wish to make a public apology to all
Continued on page 2 column 1

PIERCE QUIT Galaxy
from page 1

authors and artists who sold material to Galaxy in good faith and have had to wait longer than either they or I anticipated to secure payment for their work...

"I also wish to apologize to the readers of Galaxy for any deficiencies in the editorial quality of the magazine since the November issue. As far as you know, I had never edited anything besides a fanzine when I took over at Galaxy, and had no experience whatever buying artwork. I think there has been a substantial improvement since the first few issues I brought out, and I hope that at least the last ones I work on will find reader approval. But the final judgment is up to the readers, of course."

LETTER OF RESIGNATION

"Dear Mr. Abramson:

"As you will recall, I was appointed as editor of Galaxy on the first of August last year.

"A "will also recall," I was given to understand at that time, that while the man had been in a difficult financial situation the situation was being taken care of and would be completely resolved within eight months to a year.

"It has now been more than ten months since these assurances were given. While the indebtedness of Galaxy to its contributing authors, artists and columnists was substantially reduced during the fall and early winter, it has steadily increased since then, and at this time it is considerably greater than when I assumed my position. In view of the recent difficulty in meeting obligations to the typesetter, printer and post office, I cannot see any possibility that debts to Galaxy contributors will ever be significantly reduced, if at all, completely retired, by August 1 of this year.

"I do not propose to make accusations or judgments. Certainly I have no evidence to justify a conclusion that you are not doing all you can to deal with the financial crisis of Universal Publishing & Distributing Corporation. With Galaxy is only a part. What I do say is that I do not believe even your best efforts are sufficient. Galaxy has been in a poor competitive situation with other science fiction magazines for several years; this poor situation threatens to become even worse under the combined impact of the deteriorating financial situation here and the challenge of higher rates, better distribution, and other advantages enjoyed by Analog, Isaac Asimov's Science Fiction, and, soon, Nova--which will have the financial and other support of Penthouse."

"Under the circumstances, I find that I cannot justify remaining as editor of Galaxy beyond August 1. I find it very difficult, when I cannot even guess when payments will be forthcoming, to make offers for fiction and artwork on an honest basis. I can foresee nothing but increasing difficulties and possible collapse for the magazine unless there is a reasonably rapid improvement in financial situation. I have no particular illusions about myself: I am not the best of all possible editors; perhaps someone with more experience than myself could have done better during the last year. But you must surely realize that this is going to be even more difficult now than it was a year ago to find such an editor."

-- John J. Pierro



SECOND WORLD SF WRITERS CONFERENCE

From June 23 to 25, 1978, some 150 science fiction professionals met in Dublin, Ireland, for the Second World SF Writers Conference. Professionals from all over the world were present, including a delegation from the U.S.S.R., led by the Secretary of the Writers Union of the U.S.S.R., the largest and most powerful writers' union in the world - which says something about how important this conference is considered to be in Western Europe. Delegations and individual members also came from Hungary, Yugoslavia, Brazil, Britain, West Germany, Italy, France, U.S.A., Sweden, and Denmark.

WORLD SF, the international organization of SF professionals, was also officially founded and given its constitution and by-laws after several preparatory sessions. Officers of WORLD SF were elected as follows: Emeric Parnov, U.S.S.R.; Gerald Izaguirre, Brazil; Charlotte Franke, West Germany; Frederik Pohl, U.

S.A.; Sam J. Lundwall, Scandinavia; Brian W. Aldiss, Great Britain; Patrice Duff, U.S.A.; Peter Kunkel, Hungary; Krsto Mazuranic, Yugoslavia. President is Harry Harrison, and treasurer/secretary is Sam J. Lundwall. The address to the world headquarters remains the same as before: 10 Fitzwilliam Sq., Dublin 2, Ireland.

WORLD SF is the first truly international SF organization in the world. Representatives from all the major SF centers are on the board of trustees, and the annual conference sponsored by World SF (in neutral, non-aligned countries) will, I am sure, do a lot to knit the professional SF community together. This will ultimately benefit not only the professionals, but also SF fans everywhere. An awareness of the international nature of science fiction is emerging. World SF is an important part of it.

-- Sam J. Lundwall

SUIT FILED BY ELLISON & BOVA

Harlan Ellison and Ben Bova have filed a \$2 billion dollar damage suit against ABC television over the cancellation of the federal copyright suit stems out the the policeman/mechanical cop series seen on ABC last year, which Ellison says was stolen from their short story "Brillo" (1970). Ellison and Bova developed the idea for ABC in 1973 and did several rough and sketchy versions before the idea was turned down. It was then shown to Terry Keegan, now at Paramount.

Under the circumstances, I find that I cannot justify remaining as editor of Galaxy beyond August 1. I find it very difficult, when I cannot even guess when payments will be forthcoming, to make offers for fiction and artwork on an honest basis. I can foresee nothing but increasing difficulties and possible collapse for the magazine unless there is a reasonably rapid improvement in financial situation. I have no particular illusions about myself: I am not the best of all possible editors; perhaps someone with more experience than myself could have done better during the last year. But you must surely realize that this is going to be even more difficult now than it was a year ago to find such an editor."

-- John J. Pierro

has sold THE NEAREST FIRE, a sequel to THE LUCK OF BRIN'S FIVE, to Atheneum.// L.J. MICHAEL REAVES has sold a novel, I, ALIEN, to Ace.// RAY RUSSELL has sold a new fantasy collection, THE DEVIL'S MIRROR, to Sphere.// BILL ROTLER has moved to P.O. Box 1780, Berkeley, California 94028.// CHARLES BATTY and NANCY WEBB are the parents of a baby girl, Rose, on June 19.// HOWARD GOLDSMITH has sold two short story collections to the new Xerox Hard-cover Book Club.// ADELE LEONE HULL, new editor of HBJ, has changed her name to ADELE LEONE.// TIM KIRK has moved to Colorado and is doing well from his art.// JOE HALDEMAN has sold THE FOREVER WAR to the movies and is doing the screen-play. He has also turned in a new Star Trek novel to Bantam.// JACK C. HALDEMAN and DAVE KYLER are doing new novels in "Doc" Smith's "Lemans" series for Bantam.// DICK GORDON got a high figure advance from Dell for a proposed four-trilogy // TOM DISCH has sold three books to Bantam.// KIRBY McCUALEY has grown a beard.// GORDON EKLUND has sold a novel, GARDEN OF WINTER, to Berkley.// ARTHUR C. CLARKE'S THE DEEP RANGER has been sold to the movies.// HARLAN ELLISON has completed the script for "I, Robot," a movie version of Asimov's famous book. The

GREGORY BENFORD and GORDON EKLUND have sold a novel, FIND THE CHANGELING, to Dell for a five figure advance.// URSULA K. LE GUIN was given an honorary degree by Bucknell University.// DAVID HARRIS is the new editor at Belmont/Tower.// RANDALL GARRET has sold a collection of his parodies and pastiches, TAKING CARE OFF TO Stal Blatz Books.// CHERYL WILDER

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Warner film, produced by Edward and Milled Lewis, will probably be budgeted for approximately \$30 million. Stories woven into the script include "Lenny," "Runaround," "Bubble," "The Evitable Conflict," and "Liar." No director has yet been announced. //

ACE/SFWA Settlement

Ace Books will present a check for \$10,000 to the SFWA at Laramon's as a final gesture in the long standing controversy about back royalties due SF authors from the old regimes at Ace.

The money represents more a good will gesture than a payment because it is for unproved claims. Apparently, the older records at Ace are so disorganized there is no way to check actual book sales.

The payment, according to Ace, will be officially for "advertising space in SFWA publications," but will be distributed to various authors by SFWA, less a commission to the organization. In return, the SFWA will no longer act on behalf of individual claimants for past due from the former publishers. The agreement was reached by Jerry Pournelle acting for SFWA and Tom Doherty, Vice President of Ace. -- CMB

MARKET NOTES

Charles L. Grant (51 J. The Village Green, Budd Lake NJ 07828) is reading stories for THE BOOK OF HORROR, a 100,000 word anthology of both new and old stories to be published by Playboy Press. He's paying up to 3¢ a word advance for new material. His Doubleday original anthology SHADOWS 2 is now closed.

John W. Campbell Award (Box 1688, Seattle WA 98103) is editing an anthology of Amazon sword and sorcery for DAW. She needs 3-6,000 word stories and is paying up to 4¢ per word advance. Deadline is December.

AWARDS

The John W. Campbell Memorial Award was presented on June 23 at the Second World Science Fiction Writers Conference. The winner was GATEWAY by Frederick Pohl, which stands as good evidence of sweeping all the awards this year. Fred Pohl was on hand to receive his sculpture. Second and third place scrolls went to ROADSIDE PICNIC AND TALE OF THE TROIKA by A. & B. Strugatsky and A SCANNER DARKLY by Philip K. Dick. Judges present were James Gunn, T. A. Shippey, Brian Aldiss, Sam Lundwall and Harry Harrison.

MISCELLANEOUS NOTES

The highlight of the 1978 Westercon, which drew some 18,000 people, was the first sale of first rights at a convention. The audience, some 15,000 strong, seemed to know all the words. Los Angeles won the 1980 Westercon bid.

Unicorn drew some 800 people in Maryland and about 10 in Mountain View, California. A two-way satellite link enabled west coast guests Robert Bloch, Fritz Leiber, and Larry Niven to attend and give their speeches without leaving California.

1977 BOOK SUMMARY

	1972	1973	1974	1975	1976	1977
Hardbound						
New	85	155	172	160	186	220 (+18%)
Reprint	28	35	59	149	160	95 (-41%)
Paperbound						
New	140	191	201	251	284	225 (-21%)
Reprint	95	280	288	330	324	441 (+36%)
TOTAL	348	660	772	890	954	981 (+3%)
New Titles Only	225	346	373	411	470	445 (-5%)
PUBLISHER	HARDCOVER	PAPERBACK	L'Intree	Landen	Randall House	-
	new reprint	new reprint	1	1	4	-
AMW	1	-	1	-	14	3
Ace/G&D/Tempo	2	-	26	91	10	26
Abrams	1	-	-*	-	5	-
Aeonian Press	-	6	-	-	Taplinger	1
Allen & Unwin	1	-	-	-	Oswald Train	1
And/Or Press	-	-	1	-	Underwood/Miller	1
Archetype House	2	1	-	-	Univ. of Texas	-
Algol	-	-	2	-	Vanguard	-
Atheneum	18	-	-	2	Vaillourt & Krueger	-
Avon	-	-	8	21	Vintage	-
Ballantine/Del Rey	-	1	30	64	Viking/Penguin	4
Bantam/Peacock	-	-	12	24	Void	1
Baronet	-	-	-	1	Walker	-
Beaches	1	-	-	1	Warner	-
Basic	1	-	-	-	Whispers	8
Belmont/Tower/Leisure	-	-	1	5	Zebra	6
Berkley/Putnam/Windhover/Capricorn	17	2	14	39	TOTAL	220 95 225 441
Blue Star	-	1	-	-		
Bobbs-Merrill	3	-	-	-		
Bonanza	-	-	4	-		
Boeing Green	1	-	-	1		
Bradbury	2	-	-	-		
Carcosa	1	-	-	-		
Celestial Arts	-	-	1	-		
Columbia	1	-	-	-		
Contemporary	1	-	-	1		
Crown/Harmony	3	2	-	2		
Dale	-	-	2	11		
Dial	-	-	32	36		
John Day	1	-	-	-		
de la Ree	1	-	-	-		
Dell/Dial/Delacorte/	-	-	-	-		
Laurel Leaf	5	-	6	10		
Donning	1	-	-	1		
Doubleday	29	-	-	-		
Dover	-	-	-	-		
Dragon Press	1	-	-	2		
Dustbooks	1	-	-	1		
Dutton	7	-	-	-		
Entwhistle	-	-	-	1		
Escherex	1	-	-	-		
Fahistorica Press	-	-	1	-		
Fawcett	-	-	3	20		
Fox	3	-	1	-		
Follett	1	-	-	-		
Four Winds	2	-	-	-		
Garland	1	-	-	-		
Grant	3	3	-	-		
Greenwillow	1	-	-	-		
Greg	1	42	-	-		
HBJ/Jove/Pyramid/	-	-	-	-		
Harcourt	3	-	-	12		
Harper & Row	13	2	-	9		
Heritage	1	-	-	-		
Holiday House	1	-	-	-		
Holt	5	1	-	-		
Houghton Mifflin	4	-	-	1		
Inst. Spec. Lit.	-	-	2	2		
Intl. State	1	-	-	1		
Knoff	2	-	-	1		
Lantern	-	-	-	1		
Laser	-	-	6	-		
McMillan/Collier	8	-	-	10		
Major	-	-	6	-		
Marion	-	-	2	4		
McGraw Hill	1	-	-	1		
Moyerian	-	-	1	-		
Mysterious Press	1	-	-	-		
NAL/Signet	-	-	4	19		
Nelson	7	-	-	-		
NESFA	1	-	1	-		
Newcastle	-	-	1	5		
Northstar	-	-	1	-		
Nova	-	-	1	-		
Owlswick	-	1	-	-		
Oxford	1	-	-	1		
Pantheon	-	-	1	-		
Pierrot	1	-	-	1		
Pimacle	-	-	10	-		
Playboy	1	-	-	2		
Pocket/Simon&Schuster	1	-	7	24		
Popular Library	-	-	14	12		

1977 was another record year in total science fiction book production although the new title production was down slightly.

The most significant change in the way we counted the books published last year. First, fewer fantasy titles were counted because horror has become a category all its own. We counted horror novels only if there was some crossover in marketing or if the author was known to the SF audience. Second, first American editions were listed as new books instead of reprints. Third, we stopped counting limited editions and prints to prevent a single new book from being reported twice. Fourth, reissues for stock purposes were not listed unless they were out of print titles with new promotion. For example, Ballantine restocked many titles with new prices and covers but no new promotion. Fifth, speciality and limited editions were not counted separately.

The production of original hardcovers increased substantially with Atheneum, Berkley/Putnam, Doubleday, Harper & Row, and St. Martins as the leaders. Doubleday did the most originals as usual, but the quality in both content and production is abysmal. Berkley/Putnam had the most successful original titles with M. Martin and Harper & Row strong but mixed. Atheneum did some great teenage fantasies. These were the same publishers that dominated the list in 1976. The major difference between the two years was that 65 publishers did original books in 1977 as opposed to 49 publishers in 1976.

The production drop in paperbacks, especially in the science fiction field, was dramatic. In 1976, there were major series from four library reprint publishers. In 1977, Geng dominated the field completely and, in fact, became the largest SF hardcover publisher with respect to titles.

The Science Fiction Book Club was second. Fifteen publishers did hardcover reprints in 1977 vs. 1976's 16. The problem is an increase again. I'm not sure of the figures for Atheneum Press since I've never seen any of their books.

Ace Books was the leading paperback publisher overall but DAW published more original titles. Ballantine/Del Ray was second in both departments, DAW third overall, and Berkley fourth. Except for the decline of basic books, there was pretty much a plateau in 1977. The major differences were a slight rise in tradebackspins, a drop in original titles, and a large rise in reissues. I suspect that the majority of all the SF novels published in the last 25 years are now in print. Science fiction is very popular and I expect 1978 will be the biggest year of all - that's been a pretty safe prediction for the past five years.

(CMB)

SCIENCE FICTION BOOK CLUB

The Science Fiction Book Club Selections for December 1978 will be THE FELLOWSHIP OF THE TALISMAN by Clifford D. Simak and BATTLE STAR GALACTICA: SAGA OF A STAR WORLD, novelization by Robert Thurston based on the original screenplay by Glen A. Larson.

THE FELLOWSHIP OF THE TALISMAN is a novel being published by Del Rey on September 18, 1978 at \$8.95. Club price will be \$7.95.

BATTLE STAR GALACTICA will be published by Berkley on September 1, 1978. Science Fiction Book Club will sell it for \$3.98.

We will offer as alternate selections: THE BEST OF LESTER DEL REY with an introduction by Frederik Pohl and THE STARS IN SHROUD by Gregory Benford. THE BEST OF LESTER DEL REY is a collection of sixteen stories and will be published by Del Rey in September 1978. Club price will be \$3.98. THE STARS IN SHROUD, a novel, is to be published by Berkley on August 24, 1978 at \$8.95. Our price will be \$3.50.

Mary Ellen Polenta

BOOK NOTES

Pinnacle has finally made an official announcement that Robert Silverberg is its new consulting editor. The next two Pinnacle SF books, both left over from the old SF Dept., are JESUS ON MARS by Robert Bloch (Jan. 79) and JESUS ON MARS by Philip Jose Farmer (April 79). // IF THE STARS ARE GODS by Benford and Eklund (Berkley) sold out its first paperback printing in four weeks and had been reprinted. // The fifth art book from Gerry de laet's Cedarmood Lane (Middle River 07458) will be THE ART OF FANTASTIC (Oct., 1200 copies, \$15.50). Orders taken now. // Gregg Press will be doing a set of Isaac Asimov's six "Paul French" novels in October. // Berkley/ Putnam's fall titles will include THE STARS IN SHROUD by Gregory Benford (Aug.), BLIND WOMEN by Tom Foy (Sept.), THE AVATAR by Paul Anderson (Sept.), a graphic version of EMPIRE by Samuel R. Delany (Oct.), and THE NOTEBOOKS OF LAZARUS LONG by Robert Heinlein (a reprint of material from TIME ENOUGH FOR LOVE). // Baronet will publish THE ILLUSTRATED HARLAN ELLISON this fall. / Heritage Press will publish special limited editions of GLORY ROAD and STARSHIPS BYERS by Robert Heinlein. // Ace has bought rights to Anderson's "Flandy" series, including a new novel.

EDITORIAL MATTERS

I'm still not sure when this issue will be in the mail because of various factors. Today is July 12 and the writing is finished. (It was supposed to be finished a week ago, but the lead story kept changing.) I have not yet have it copied, typed, and pasted up before going to the printer on July 17. Unfortunately my assistant quit (keeping in tune with the first page stories) and I don't have a replacement yet. Dena has offered to do some of the final typing, but there's a lot of it. Anybody looking for a job as an editorial assistant should get in touch with me. I can use several. Re-

quirements are fair to good typing, a car (you can't really get here without one), and enthusiasm. I can pay for one full-time assistant or two part-time. Hours are flexible. Anyway, if I can get this to the printer on July 17, it will be in the mail on July 24, which is pretty terrible for a June issue. Thus, I'll make this the July/August issue. If I can get help and catch up a little on the next one, I'll be very happy.

Collating help on issue 211 was furnished by Marta Randall, Liz Lynn, Lisa Goldstein, Jack Rems, Jim Purvisance, Terri Adams, Charlie Whiting, Jackie Hillies, Dan Chow, Bob Silverberg and Lee Marrs. Thank you all.

-CNA-

ACADEMIC NOTES

The first annual J. Lloyd Eaton conference on science fiction and fantasy literature will be held at the University of California (Riverside), Feb. 24-25, 1979. Papers are invited (approximately 15 pp.) on the following subjects and may be sent to the appropriate chairperson: *Philosophy* - Thomas in SF (George Guffey, Dept. of English - UCLA, Los Angeles, CA 90024); *The Ethics of Science in SF* (Suzette Haden Elgin, Dept. of Linguistics - CSU San Diego, CA 92182); *SF in Relation to Other Genres* (Mark Rose, Dept. of English - UCSB Santa Barbara, CA 93106). Deadline is Oct. 30, 1978.

The University of Minnesota Library (Minneapolis) has been given a set of the unpublished manuscripts of Eric Temple Bell, who wrote SF under the name of John Taine. The set, given to the mathematics library, consists of novels and poems.

on
writing
a column by
ALGIS BUDRYS
part 10

The quasimanical pace of kinematic prose in itself promotes reader-fascination more than it does ready-interest. The characters in ROGUE MOON, for instance, can be seen purposefully and singlemindedly committing themselves to every social interaction as if it were crucial. Everything they do is a big deal. Every interchange is freighted with the potential violence of people ready to defend their psychic and bodily integrity. The physical lives of the characters in order to maintain dominance of situations apparently trivial situations. This constant biting and scratching signals the reader that what is going on is important. But by its very nature, then, kinematic prose also tends to obscure just that the hell is going on.

Therefore, if it is going to be successful at all, kinematic prose must be based on a clear, simple plot line which, while conventionally developed via complications and frustrations, cannot contain particularly complex developments, or subtle interrelations. A recent comment in TV Guide, for instance, is that it is "too slow" that it takes days of episodes in order to work through any given plot situation. This is commonly ascribed to the administrative need to recapitulate yesterday's actions for the benefit of the new viewer, and to reiterate today's actions in order to stir the wavering attention of the housewife at her ironing board.

But there may be an organic reason for the "slow" pace. The fact that a week's

in coming back to find everything changed may indicate that the pace is not actually so much "slow" as it is complicated, creating the effect of slowness. Things are actually moving along at a good clip. But they involve a great many people intersecting on a variety of problems for a variety of reasons. And the people are also clearcut heroes or villains. The viewer is constantly having to store great bales and boxes of unresolved input on the shelves of his or her mind, and simultaneously taking down others which were stored yesterday and are now used up. TV can get away with it, being cinematic and enjoying the benefit of multiplex projection, but the reader cannot. In any given situation, only a few people can interact, no matter how many more are said to be in the room, and they must interact dramatically. Their immediate motivations must be clear, simple, and in obvious opposition to those of the person on the other side of the dialogue. Otherwise everything bogs down.

Aply enough, this means that the basic story in fact appears in a cleaner form in a kinematic story than it does in a conventionally told one. But not until the ending of, for example, ROGUE MOON, does that become clear to the reader. The reader must proceed on faith that all this action must eventually make sense. His interest meanwhile must be sustained by "the Maguffin."

Alfred Hitchcock speaks of "the Maguffin." It is an object -- the black bird or the code message or the simple bit of guilty knowledge -- whose pursuit or possession is all that is needed to plunge a character into conflict and adventure with further qualification. Given a good Maguffin, everything else in the story takes on criticality and suspense and importance. Given a weak Maguffin, the same sort of action becomes boring and pointless -- vide the difference between, say, North by Northwest and The Birds.

The latter film contains much more spectacular and "visual" action even than the former, which is itself no slouch in that respect but which confines most of its interactions to one man being chased by only a few people. Yet because there is no real Maguffin in The Birds, that film remains more a curiosity which people watch because they are waiting to see what Hitchcock has gotten those critics to do next, or where and how he will next escalate the violence.

If The Birds were in kinematic prose rather than in cinema, it would be a fascinating story, but not one ending -- no matter what the events -- on an ending -- would be unsatisfactory in effect. Why? Because the people in the story have no Maguffin. They have no object to attain, no piece of knowledge to bring to fruition. They are concerned only with survival in order to return to the even terms of their ordinary lives, and since they all have that, the Maguffin, it is no Maguffin. So there is fascination, but there is in the end no interest. To succeed, kinematic prose needs progression along a structure.

ROGUE MOON, whatever one may finally think of it, shows a lot more resemblance to the kind of story of the kind of Strangers on a Train and North by Northwest than it does to The Birds. But I'm getting ahead of myself. The important immediate point is that clarity of character purpose is vital to the success of kinematics, that the unavoidable mannerisms of the characters fail to cast even the clearest motivations into doubt, and that what ultimately pulls the story through this antithetical difficulty is the sort of escalation of tension which parallels a similar effect of the basic story.

The basic story, you will recall, begins with a protagonist attempting to interact with a goal which he strives to attain, making logical and systematic efforts on his own initiative. Rising tension is created by the bald effect

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If he is the hero, he fails more spectacularly and crushingly each time. If he is the villain, he approaches nearer and nearer complete success, gathering energy with each victory encroaching.

One result is that on this evidence the reader quickly decides who truly is the hero of the basic story. A writer wishing to vary from that mode must be very careful and very clever for he fails to conform to this reader-expectation; he will have to display a very good reason indeed for suddenly switching the reader's allegiance at the denouement. Ordinary cleverness isn't up to that task, and I'm not often one to attempt it.

Perhaps not in all kinematic prose, but certainly in ROGUE MOON, I felt it was organizationally necessary to make Hawks, the hero, the villain. It had to be him to be a villain. Yet he is in the hero position. From the opening gun, he is the person around whom everything revolves, and great care is taken to continually reinforce the fact that he is a suffering, tormented man. Even Sam Lacourteau, a terminal cancer victim, feels sorry for him. In addition, he enjoys the advantage of having a high and dramatic scientific purpose. Decades of SF have taught us that such purposes excuse many repellent actions in the hero. But all other declarations made by everyone in the story eventually prove essentially true. With the exception of . . .

The result is that the reader may have a provisional opinion on Hawks' nobility, but that the opinion is subject to fluctuations and doubts. Tension is created because the reader who will go along at all is a reader who has agreed with me that he will have to get to the ending in order to reach a final pronouncement on the hero's worth, and thus the degree of his freedom from psychosis, and thus the validity of the Maguffin. In other words, once again I am making a promise to the reader, sacrificing some portion of the audience which will not participate in this game, but I am intent on the screws on those who do continue to read.

The important thing about this for our present purposes is that it wouldn't work at all if the reader did not expect the basic story and were not familiar with its conventions. Try as I may, I can think of any reason why anyone would want to wade through "kinematic" dialogue and the actions of "psychotic" characters if he did not retain an unshakable faith in the proposition that in the end someone always takes possession of the Maguffin and that this climactic act will validate all of this hero's preceding actions and interactions.

So although ROGUE MOON does not at an uninformed glance appear to be using the basic story, and although it does not have all the readily visible features of conventional plot development, it uses the known existence of the basic story as its main structural load-bearing component.

I think this is inevitable in true kinematic prose. Conventional prose declares that a bridge exists and invites the reader to venture to cross it. From the reader's standpoint, kinematic prose forces the reader to climb out on the structure, to crawl across it, to fall before it is built and has no clear terminus as far as the reader can see. Enigmatic but purposeful and energetic characters are obviously scrambling toward some destination, and there are occasional handholds and now and then a road sign declaring that the bridge gives access to site X or Y or Z, and that the reader must continually resolve this. This produces a continuing process of re-computing fresh inputs. I think that process is a viable simulacrum of the unprospective input-computation-integration-next input-next computation effect of viewing cinema. And that effect, of course, is the object of the entire exercise.

Yet there is no question in my mind that

-- I repeat myself for the sake of emphasis -- the success with which superficially derivative drama depends entirely on the man-made fact that the reader's affinity for the basic story is overwhelmingly strong.

I may be kidding myself, in the sense that both the kinematic theory and the example I have chosen to test the capacity of the basic story are the work of my own dimwitted mind. But for a variety of reasons, this theory is very satisfying, objectively true about it all, and I invite you to think about it, putting your own assessments to whatever use suits you best. I do not wish to engage in extensive correspondence about it. I have either said everything necessary in the past, or I am incapable of usefully enlarging upon it.

It happens that by sheer coincidence Avon has just released ROGUE MOON in paper, and Gollancz has brought out an edition in England. The Avon edition has some typographical errors which any writer can detect and correct. (It incidentally uses English spelling for the words I've italicized and trivial to explain here.) I have only spot-checked the Gollancz edition, which is also in English - I would have thought they'd photograph a U.S. edition, to make it even. So things are unexpectedly easier for any of you who are interested in making a serious comparison between the book as it is and the book as it could be described, and that may be a helpful thing to do.

Frankly, I'm at the point where if I never read ROGUE MOON again, it's O.K. with me, and next time we will go off on a completely different tangent.

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Note: This column on writing started in issue 201 and has been in every issue since except numbers 204 and 210. The discussion of kinematic prose started in issue 209. All these issues are still available at \$1.00 each.



Dear Charlie:

Enclosed is a summary of my feelings about the Pocket Books situation, as of July, 1978.

Late last year Pocket Books replaced its standard contract. The old contract was one of the fairest in the land; the one I signed for WAR YEAR required only four changes, most of them pro forma for a reprint paperback.

The new standard contract is a model of synthesis. It looks as if someone has sat with every publisher's contract and chosen the worst possible example of each standard clause, then pasted them all together. The result is brutal.

A person who signed this contract without modification would deliver the management of his/her writing career to the Devil. Pocket Books is not the only one who wants to manage it. Not just the financial aspects of his career, but also the artistic.

The contract allows PB to make unlimited changes in a work without consulting the author. There is not one word about allowing an author to see the copyedited manuscript or the final page proofs. The "Editorial Changes" section technically would allow PB to publish any number of books, of any description, under the author's name -- no matter who wrote them.

If the manuscript isn't delivered within 30 days of the deadline, PB can say the hell with it and demand refund of advance money. In itself, this is a normal clause, except that most contracts allow a 90-day grace period. But there's a cross-reference to another clause that leads to an absurd Catch-22: the author can never write another book, or offer an idea for sale--even verbally--until PB accepts the manuscript, which it has just rejected!

The clause "Acceptance of Manuscript by Publisher" allows PB to tie up an author's creative freedom indefinitely. The author can't work on another book, or even discuss the possibility of another book (even with PB!) until they are happy with the manuscript. They give themselves 90 days to consider each change, while the writer presumably gets fed up and sends them back their advance, but is not released from the obligation to pay the author. That's what keeps him from getting real work.

The option clause is the worst I've ever seen. Your next book has to be given to them first for consideration, which is standard. But they don't have to make a decision on it, not until 60 days after the publication of the previous work.

This could be several years. In the meantime you are prohibited from discussing the sale of the book to any other publisher.

But it doesn't end there. If the option expires without your having come to an agreement with PB, then you can send the manuscript elsewhere. But PB retains the right to match any rival offer, in which case they can legally demand that the rival publisher return the work to them.

There's an astounding clause called "Competing Work by the Author." Among other things, it says the writer to guarantee that no other book by him, even as co-author, will be published within six months of the publication date of the work under contract. This requires that the author have control of the publishing schedules of all of his publishers.

Concrete example: In the six months from September 1977 to February 1978, I had four books published, from three different publishers. One of them was Pocket Books. Good thing I signed the old contract.

There's more. The article about this contract that appeared in the last SFWA Forum ran to 27 pages. But the above should be enough to give you a general idea.

Pocket Books has written me that "Your purpose in signing out Pocket Books seems unfair as well as limited in purpose." (Weird locution) Wrong on both counts.

What's unfair is the fact that a new author is going to sign that amazing document without changing a line. They say "the Pocket Books contract is in no way unlike other contracts in an extreme --and it is the same sort of contract--in that it's fair for both parties can negotiate." I'm glad they admit to the extremity of their contract, but their assertion that it's "only a piece of paper etc." is pure sophistry.

Come on. Have you ever bought a car? Did you have to sit down with a lawyer and rewrite the contract to keep the dealer from taking control of your life?

CONTRACT THAT HAS TO BE REWRITTEN LINE-BY-LINE IS NOT A REASONABLE STARTING POINT FOR NEGOTIATION.

Limited in purpose? No way in hell. Pocket Books is one of the biggest outfits in publishing. If writers let them get away with this contract without kicking and screaming, we're going to wake up one day and find that it's the industry standard.

Everything for the publisher. Nothing for the writer.

People ask me what SFWA is doing about it. Well, at first we tried to work out a compromise in private. I wrote out a detailed critique of the contract, and sent copies of the critique out to the members. We had a list of the current Pocket Books catalog, asking whether we might use their names in an appeal to Pocket Books.

The response was overwhelming. No author refused to let me use his or her name; most of them pointed out further deficiencies in the contract.

We sent the critique, with its endorsements, to Pocket Books--and copies to various writers' groups, with the admonition that they not publicly list any part of it until Pocket Books had had an opportunity to respond.

After three weeks I got a letter from Peter Mayer, President of Pocket Books, pointing out that the contract was "boiler plate" (meant to be) changed, adjusted, and swapped to fit the needs of both parties before signature. We have always been flexible with respect to most of the provisions set forth in the agreement, and have been quite willing to negotiate."

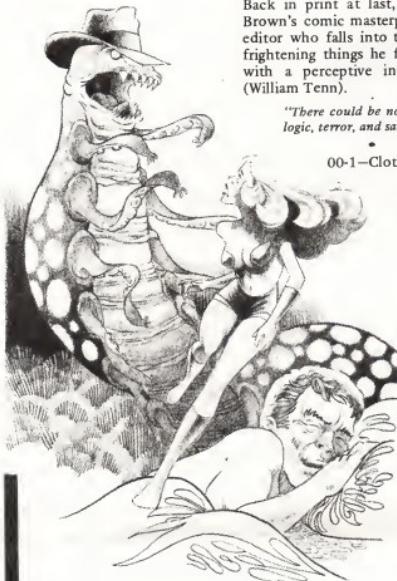
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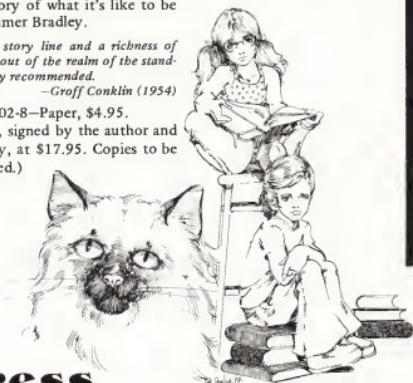
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(admittedly high) previous standard requires 28 major changes—some of them additions or deletions of entire paragraphs. One SWFA member sent back her contract asking for most, not all, of these.

She got five changes. Plus a page-long rider. Most of the changes were minor, but some changed absurdities into standard practice. For instance, it does allow her to publish another work within six months of publication date—but only with Pocket Books' permission!

There's an addition allowing Pocket Books to sue the author for return of the advance or a rejected book.

This sounds more like contest than negotiation, but it's standard back then.

Does SWFA advise people not to submit manuscripts to Pocket Books? Quite the contrary. Everyone should apply to them if only for practice in critical reading of legal documents. And if they want your book badly enough, I have no doubt that they will give in on almost every point.

But it may take an awful lot of time. And time is all that any of us have.

One happy note is that a major publisher—one that publishes more titles than Pocket Books—has let SWFA know that they are revising their own standard contract with the intent of making it the most fair in the industry. If and when that happens, we will certainly let you know.

Incidentally—perhaps irrelevantly—I don't enjoy doing all this. One reason I'm glad to be a writer is that the publishing people I deal with are by-and-large gentle folk, who share my love and concern for good writing—and who realize that our financial interests are parallel. This horning around with a cynical, arrogant, and often unkindly, basically ill, sensitive soul that I am, and seems to be giving me a shithicker reputation, which is false. But so long as I remain in this office I am charged with the responsibility of reacting to grievances suffered by SWFA members; reacting with energy in proportion to the magnitude of the insult. Until a bigger insult comes along, until Pocket Books shows some sign of reasonable accommodation, this affair will take up most of the time and energy I allow to it.

—Joe Haldeman, Chairman
Grievance Committee
The Science Fiction Writers of America

Re: the PocketBooks Contract

I have finally negotiated the PocketBooks contract to a fairly acceptable form. It's still not a contract to make one dance in the streets, but the important point is that it can be negotiated, and changes can be made. This does not, however, invalidate the need to have the contract in its entirety removed from the manuscript.

I am listing below the major changes in my contract, and suggest that other writers may find them useful in their own negotiations with Pocket.

Clause 4: the delivery and acceptance clause, which, in its original form, demanded that should the author accept the offer of Pocket, the author return the advance immediately. The new provision has been added to this clause, giving the author a one-year grace period after rejection of the manuscript in which to repay the advance. This is still not the best deal available, but it's better than the original.

Clause 5: now restricts Pocket to thirty days after delivery of the manuscript in which to accept or reject it. The author has been given thirty days to accept or reject after revision and resubmission by the author. The period first stated in the contract was three times as long.

Clause 7: the editorial changes paragraph, which in essence gave Pocket the right to rewrite the entire manuscript without the author's knowledge or consent, has been stricken in its entirety. In its place now is Clause 7(a), which provides for review of the copyedited manuscript by the author, and provides for review and correction of galleys and/or page proofs.

Clause 9: originally stated that Pocket had two years in which to publish; this is now restricted to twelve months.

Clause 17(c): originally stated that should the author wish to examine the books and records of the publisher, the author could do so if s/he hired a representative to examine on a contingent fee basis. This line has been stricken.

Clause 18: the option clause, which originally demanded submission of a completed manuscript no sooner than 60 days after publication of the contracted work, has been altered to require submission of an outline no earlier than 60 days after acceptance of the manuscript for the contracted book.

Clauses 22(a) required that the author negotiate with no other publisher, nor allow publication of any other work, until Pocket's acceptance of the manuscript for the contracted work. This clause has been entirely stricken.

Clause 22(a): included as the final four lines of section (i), another form of option clause ("...and that the author has no prior agreement to publish a manuscript of the work hereunder..."). These four lines have been stricken from the contract.

Clause 22(b): the indemnity clause, now contains a Rider which gives Pocket the right to settle a claim with an author's consent; gives the author the right to continue litigation if Pocket elects to do so; and provides for a 50/50 split of expenses of litigation. It's the only indemnity clause in the world, but it's better than it was before.

Clause 23: the reversion clause now gives Pocket six months after demand by the author either to reprint or to revert.

In addition, the original Rider concerning the three-month freeze on an author's sale of rights in the Open Market has been entirely deleted.

Again, two points should be emphasized: the contract can be negotiated, despite any screaming or howling that Pocket may put up. And, second, while this particular battle may have been won, the war continues. This contract must be abandoned by Pocket in its entirety. If you get a new contract, refuse it and demand the old contract. If Pocket makes you an offer on a book (and you can do so without starving), refuse the offer and tell them why. If you have no dealings with Pocket at all, write them a nasty letter. Send them a copy of the SWFA Model Contract. Tell your friends. Raise a stink. This contract is not stopped here and now, we'll be finding it everywhere we turn.

Solidarity!

—Marta Randall

Dear Charlie:

Among other things, many thanks for the lovely review which you have done give to my white WHITE DRAGON. I appreciate your noticing my improvement which I rather hoped would be visible as it was most kind to you to comment on it — and I am not being facetious.

However, I did want to impart a bit of information which gives me great delight to 'break' to LOCUS as the obvious dispenser of such glad tidings. Gary Youngman and I signed a movie Deal Memo for the movie rights to DECISION AT DOONA which is scheduled to be filmed, with luck, in Ireland, in the near future. I am down to be involved in script writing and as consultant in the production. (Gary Youngman has quite a few screen credits and film festival awards... besides being sort of born into the dramatic arts as the son of Henry Youngman, the comedian.) I'm very excited about this project: it's such a relief to find a producer-director who is a science fiction reader and appreciates how important it is for the writer of the novel to be actively involved in the translation of book to film.

I've had a very exciting week with the publication of WHITE DRAGON, but one of the highlights is surely the fact that I followed Ethel Norman's Autobiography Act on WAZ-TV, in Boston, where she sits next to Isaac Asimov, and follows Asimov's act. No one could hardly talk about dragons, which, as some people will be quick to mention, is something I generally have no difficulty doing.

Somehow or other I have also contrived to finish the third Harper Hall series for Atheneum which will be titled (wait for it...) DAEDALUS which is the birthplace and adventure of cheeky scamp, Pimper. That makes a trilogy in two parts of the Penn forest. I think I'll rest the cast for dragons for a little while and deal more fully with dinosaurs. Someone has to sort them out, too.

—Anne McCaffrey

Dear Charlie:

Re the Harriet Purviance piece in #210, I did not at Berkeley compare my writing to that of a

penniless alcoholic let loose in a liquor store. My statement was that to invite me for honar- rius and all expenses paid to talk about my difficulties as a science fiction writer was like & etc. I don't suppose that this emenda- tion will make any difference whatsoever — your response will be the same. I hope it will assist you and the remaining 99.9% of the world can struggle on very nicely without taking any position at all — but out of fairness I hope you'll publish this response.

—Harry Malzberg

Dear Charlie,

Thanks for the May LOGUS and printing the New Worlds address. It might be worth mentioning to save everyone time, trouble and money that N.W. is not soliciting short stories. Also we have run out of free copies of #212 because a number of U.S. readers sent off for it via the old address.

M. band and I did a debut set at the Roundhouse on 18th July. Music included numbers from The New Worlds Fair album, the forthcoming Entropy Tangos album and an Elric Rock and Roll song which wound the set up. Rapturous audience responses not matched by the majority of music papers....

—Mike Moorcock

Cheers,

News is few, slow, or whatever an almost lack of news is called. Arrow Books in Britain is taking four older titles for paperback reprinting. BBC Television (London) has contracted for TV movie rights to THE YEAR OF THE QUIET STORM (Great Britain only. Not U.S.A.), but don't hold your breath waiting to see it on the tube. (After all, a book sold to the movies in 1956 has not yet reached the screen.)

—Bob Tucker

Hello Charlie Brown....

I would like to simply inform you that last week began the process of filing a suit against Arnold Abramson, publisher of GALAXY, for my relatively small amount of money owing to me up to eight months. (from October '77 till May '78)

I had written and called him repeatedly with no response at all, no courtesy shown. Once in March I unexpectedly received a check for work done in August for \$10,20.00. Perhaps he thought I was by then getting soon library that I would somehow forget the remaining \$600+. Finally I trundled, in disgust, over to the Cook County small claims court to do the deed.

Not surprisingly, the same day JJ Pierce called me to advise me of his decision to quit GALAXY for parts as yet unknown, and preferably none.

I found your articles on Novus and New Worlds of interest as they may be sources of possible professional publication of my fledgling efforts as a SF illustrator.

Please continue to publish such information, you are often the only source for us newcomers, and as such you are invaluable. (And hopefully we shall see the New Worlds address?)

—Joan Hanke Woods

Dear Mr. Brown,

Your convention report on Orangecon was so wrong that it damn near shorted my brain out as I have always known your fine zine to be a bastion of truth and respectability, but this time we will...

The article was written by one of the members of the concom, so naturally it spoke in favor of the event. I do not have the article in front of me so I cannot shoot down everything in it, but I can poke a whole lotta holes in the convention, based on the vivid descriptions I heard for days.

The crowd was pathetically small for a three day con, somewhere around three hundred. (I think it was less). The movie program was poorly handled in that many of the movies that were promised by the concom for the con were not shown. Rumors were deliberately spread by the concom to the effect that Leonard Nimoy would make an appearance in fact, he never appeared at all. Joe Haldeman did make it however and probably because he lived relatively close by (on the East coast of Central Florida). Andre Norton, who all the hoopla was about, only appeared for a few brief hours and the concom actually asked the audience at the banquet to give her a standing ovation, although there was a good chance that she would have gotten one anyway).

I'm surprised anybody stood when that blatant lack of good manners and etiquette was displayed.
--*Tom Markham*

(Everyone attends a different convention - even if they're all in one place. CWS)

Dear Charlie,

Gerry Benford's excellent article on reviewing and Jose Haldeman's comments on it regarding Gerald Jonas piqued my curiosity—and professional interest as a librarian. I looked through a year of Jonas' reviews, and came to a number of conclusions:

That the *NY Times Book Review* confines itself to a few reviews one Sunday month truly is incomprehensible, but the practice of putting them together in a category is not. Smaller libraries and, I assume, most fans do their selecting by category, so that this arrangement is actually a convenience.

Jonas is a much better reviewer than Benford and Haldeman give him credit for. In fact, he generally seems to follow Benford's six rules of reviewing. His use of quotes seems fair, he doesn't preach, and he uses comparisons with earlier work. He does try to get at what he thinks the author attempted, and in fact bases his judgments mostly on how well these attempts were.

Jonas's taste in fiction seems quite clear. He appears to like grand, ambitious, reaching-for-the-beyond themes, which must however be clearly investigated through dramatization (reference to Simak's *CITY*, 6/26/77), emphasis on internal psychological action and characterization (Kudry's *MICHAELMAS*, 7/27/77) and Russ, WE WHO ARE ABOUT TO... 9/27/77), development of personal relationships (Lichtenberg, *NEWS*, 2/26/77), and, perhaps most important, the ability to invite and even insist upon the emotional as well as intellectual involvement of the reader in the action and themes.

The fact that Jonas analyzes *in terms of* these characteristics of powerful literature indicate to me that he does indeed fully appreciate science fiction's goals and possibilities.

—*Katie Filipowicz*

Disclose 78

Disclose '78 was held May 26-29 at Washington, D.C.'s Sheraton-Park Hotel with a high attendance of 1,000 people attending. As announced, Pro Goldie Wilson Tucker and Fan Goh was Bob Tucker. They are the same person. Tucker maintains a separate fan existence under the name "Bob."



WILSON "BOB" TUCKER

Two panels dealt with SF books and writing. The first entitled "Construction Panel" consisted of a panel made up of people representing different stages through which a book passes: writing (Jack Chalker), editing (Jim Frenkel), covers and illustration (Prefe), retailing (Mike Walsh), and library collection (Trina King). Norman Spinrad helped fill some of the gaps from the audience.

"Digestive Panel: What Makes Creative Juices Flow" concentrated more specifically on writing from the viewpoints of



JOE HALDEMAN, JACK HALDEMAN, GARDNER DOZOIS

both new and established authors. Contributing their remarks and advice as panelists were Jay Kay Klein, Charles Sheffield, Joe Haldeman, and Norman Spinrad.

A rather strange, but nonetheless interesting assemblage of writers appeared on "Sliding Panel: Fantasies, Fancies and Good Knights." L. Sprague de Camp was slated to be moderator, but since he was unavoidably detained, Charles L. Grant was prevailed upon to take his place and Sprague joined the group later. The group consisted of Linda Musburger, Steve Spruill, Jack C. (Jay) Haldeman, and Robert Adams.

Reminiscing about adventures and misadventures on "Memories of Cons Gone By" were Bob Tucker, Ted White, Joe Haldeman and Gardner Dozois.

"Microcosm Panel: Cartoonists War" was a really wild battle for Alexis Gilliland, Stu Shiffman and David Hoffman. For the most part they played around with sketches based on suggestions from the audience.

At registration, everyone was requested to write their occupation on a slip of paper and deposit it in a box. These were tallied with other ideas for forming a space colony and the results were discussed on "Demographic Panel: Habitat Disclose" by Robert McArthur, Charles Sheffield, Alexis Gilliland, and Gay Haldeman. This led very nicely to Robert Lovell's intriguing L-5 talk called "Curing Barnacles in the Ocean of Space."

The Guest of Honor speech was a "happening in the truest sense of the word. At the outset, Bob Tucker was talking about "The Impact of Science Fiction on the War of 1812" (which was fought in 1812) when Steve Stiles and Alexis Gilliland drew their easels and little easels in the background (the sketches and little title to do with the subject matter). Shortly, the artists were driven off by a kazoo band. Further distractions were provided by medieval warriors noisily doing mock combat, a drill team chanting codes, a chaotic line and occasional bursts of song. Through it all Bob continued to talk, even while he was totally obscured by the din. It was all carefully scripted, of course, but the really amazing thing was that in the moments when Tucker was audible some very pithy comments on the present state of science fiction were made.

On Saturday evening the NSFA KOOKIE PLAYERS performed Alexis Gilliland's satirical play "Star Wars Roots" to a packed house. Although staged very simply, it was a brightly comedic treatment of characters and events leading up to "Star Wars" (including the parentage of Luke Skywalker and Princess Leia). The broad range of talents was displayed in the 471 pieces from 78 artists. To generate interest in the Art Show, Disclose had invited entries from 180 artists. Consequently, several were represented whose work is not usually seen at cons. The single Best of Show award went to a strikingly beautiful painting by Clyde Caldwell titled "Season of the Witch." This work will appear in the July portion of the forthcoming Heavy Metal calendar and will also be issued as one of their posters.

Except for some problems with room reservations (the Sheraton-Park is an inn, hotel, or rarely fills up), Memorial Day weekend in the conception, the convention ran very smoothly. Disclose '78 was considerably better than most regional SF cons.

--*Jim French*

An Interview with Arthur C. Clarke by David Garnett

The following interview, conducted by David Garnett, was done in late 1977 and appeared in *Men Only*, a British magazine, in April 1978. It is reprinted with the permission of the author and (c) 1978 by Raymond Publications Ltd.

Your first novel, *PRELUDIUM TO SPACE*, concerned the first manned voyage to the Moon. How did you feel two decades later, on 20th July, 1969, with the first Moon landing?

Clarke: I was sitting in a television studio with Walter Cronkite and Wally Schirra, who I was doing the coverage of Apollo for CBS. We were at the launch, which was an unforgettable experience, but the actual moment of setting foot on the Moon was quite something. It seemed though time itself was frozen. I felt this was one of the great moments in history, that nothing would be the same again. Many people don't realize that now, and they say: "We've been to the Moon, so what?" But its implications are as momentous as anything else that's ever happened in history.

Who wrote Neil Armstrong's first words—"that's one small step for a man, one giant leap for mankind"—the ones everyone misquoted?

Clarke: Armstrong told me he'd concocted it himself, but one else knew about it. I questioned him about this. I said: "I've listened to that story a thousand times, and it sounds as though you said: 'That's one small step for a man.'" And he said: "I'd intended to say one small step for a man, and that's what I thought I said."

I didn't know that Armstrong got it wrong, too! You took the astronauts, you wrote the epilogue to their lives, you were ON THE MOON. The names Armstrong and Aldrin are easily to mind, but what was it like for "the other one," Collier, left in orbit in the command module?

Clarke: Mike has written the best book, I think, on the whole Apollo program, *CARRYING THE FIRE*. It's a first-rate book. The best comment I've heard was from Dick Gordon on Apollo 13. I got to know the Apollo 13 team because they came to Ceylon and we took them diving off the east coast for several days. Somebody said to Dick: "Didn't you feel lonely up there?" He said: "Hell, no, I was glad to get rid of them!"

In your novel, *A FALL OF MOONDUST*, it was the Chinese who landed the Moon first. You mention how they'd "ostentatiously celebrated the 50th anniversary of the October Revolution by landing there in 1967."

Clarke: I don't remember that—you must have read it more recently than I have! But I've got to go through all my books some time and—not change them, but write prefaces putting them in their proper historical context. I've already done this for *PRELUDIUM TO SPACE*; there's a new edition with a post-Apollo preface.

Your books are published all over the world, in dozens of languages. Does this include the Soviet Union?

Clarke: I have the best possible recognition in the Soviet Union. *2001* was the very first novel, not just science fiction, the Russians have ever bought. I'm getting substantial royalties from it. A lady from Moscow University wrote to me the other day. She's doing a thesis on my books, and she knows more about me than I do!

A recent poll in the USA showed that 88 per cent of the population didn't believe in the American space program—they thought the manned Moon landing was a massive hoax.

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Clarke: Good heavens! I don't believe that can be true now. If so, it's a pretty disastrous commentary on the intelligence of the public. It would be interesting to make the same poll elsewhere, maybe in China. I wonder if they even know that?

Perhaps those people are the same ones who believe in flying saucers, UFOs.

Clarke: I'd have thought far more than 28 per cent believe in UFOs, it just depends what you mean. I believe in UFOs. I've seen so many of the damned things. But I don't believe there are any visitors from outer space!

How did you lose a million dollars in your spare time?

Clarke: A billion! No, I've told that story so many times. At the other day, I read about somebody who knew about it - I mentioned Arthur C. Clarke 20 years ago, but failed to mention him. Communications satellites? No, I didn't let it worry me because I'm doing quite well, and I don't grumble. I've had all the fun and none of the responsibilities; and I got all the recognition, which is all that matters.

You've said that communications satellites, computers, will have as great an effect on society as either the printing press or the telephone. Clarke: The chief engineer of the Post Office was once asked about the latest American invention - the telephone - and whether it had any future. He said it didn't, that the Americans might have had the telephone but the British didn't - we had plenty of messenger boys! The communications revolution is only just beginning. The slogan of the future will be: Don't communicate - communicate.

Looking back on 2001, 10 years later, was it worth all your time and effort?

Clarke: Yes. That vision will be; it was released in the spring of 1968. Oh, the question of that. It's made an impact which very few other films have done. It's helped to make me fairly well off; I've graduated now from the rich poor to the poor rich.

The next space film, you said at the time, would have to be made on location.

Clarke: That hasn't come true, not yet.

The outstanding science fiction films since 2001 have been Tarkovsky's Solaris and Roeg's The Man Who Fell to Earth. Have you seen them? (The interview was recorded prior to the British release of *The Thin War*.)

Clarke: I've seen Solaris twice and I'm very impressed by it, though I think it's rather too long - but then a lot of people think that of 2001. I saw The Man Who Fell to Earth and the opening also impressed me a lot, but the film was very confused. I'd like to see it again; I found it very interesting.

What was the worst reaction you know of to 2001?

Clarke: I think the one I'll never forget was at the premiere, when somebody coming out of the theatre said, "Well, that's the end of Stanley Kubrick!" I also heard of a woman who demanded her money back at the box office - and I believe she sent it to her. But in the long run, Stanley and MGM were laughing all the way to the bank.

And what was the most enthusiastic response?

Clarke: There were many good reactions, but the one I remember best was from cosmonaut Dennis Tito, who was the first man to do a space walk. After he'd seen the German premiere at the UN Conference on the Peaceful Uses of Space, in Vienna, he came up to me and said: "Now I feel I've been in space twice."

I think everyone was impressed by the special effects, and that provoked more response than anything else.

Clarke: The special effects were very spectacular, but I wouldn't say that was true. There was more discussion about the meaning of the film than anything else.

Yes, and you've said that 2001 was a failure if you'd never seen it the first time. What did you mean by that?

Clarke: It meant they had to read the book! Anything that's really deep and profound has to be studied more than once. You don't get a Shakespeare sonnet the first time around. Any-

thing that can be understood completely in one go is trivial.

Were you happy with the way the film turned out?

Clarke: Oh, very happy. I have no cause for complaint because I was working with Stanley right through the whole thing, day after day, year after year, decade after decade. It seemed to take so long that at one time I thought we'd have to call it 2008! We also ran over budget, and the film cost 10 million dollars - approximately the same budget as NASA... for one day! About the only cause of friction between Stanley and me was over publication of the script. I had read it two years before the film but not published till after the release. I still don't know exactly why he wanted to do it like that.

And the film music? Strauss, whose idea was it?

Clarke: That was Stanley, though we had a lot of discussion over the music. At one time, in fact, we thought of commissioning Carl Orff. He's one of the best known German modern composers and his *Carmen Burana* is magnificent.

The most memorable image, at least to me, was when the apes threw that bone into the air, which spun and circled into a starting space station three million years later.

Clarke: That's the only scene not shot in the studio, and I still don't know how it came about. We'd film Moon Watcher sitting on a little platform, out in a field behind the studio. The cameras were pointing in the sky, so when you just saw him surrounded by bones, and on the way back he started twirling a broomstick up in the air. I didn't know why or what he was doing. Then he started throwing bones up in the air and filming them with a hand-held camera. Whether he conceived the idea right then, I just don't know. Maybe he doesn't know now.

Kubrick tried to immerse with Lloyd in space extraterrestrial life was discovered - or discovered us - before the film was released. Is that true, or just a publicity story?

Clarke: No, I believe he investigated the possibility, but they couldn't quote him a figure. How could they possibly have estimated the premium?

You were jointly nominated for the best screenplay Oscar. Who won?

Clarke: Mel Brooks for *The Producers*. But I was there with my little acceptance speech, hoping...

The spaceship in 2001 is called "Discovery," the same name as Scott's Antarctic research vessel.

Clarke: Scott has had a great impact on me. My best story is about Scott, or at least opens with Scott - that's "A Transit of Earth."

Very little seems to be happening in space these days. Is the space age dying out?

Clarke: The real space age is opening in a few years' time, when the shuttle starts operation - the first one, as you know, was named "Enterprise" after the ship in *Star Trek* - there'll be shuttle flights in orbit every week. I'm sure we will have bases on the Moon by the end of the century. We're just on the plateau now, developing the technology for the next stage. The analogy I often put is the analogy of Antarctica. They reached the South Pole in 1911 by dog sleighs and on foot. Primitive techniques, but we got there in small numbers. We didn't go back with aeroplanes, radar, the lot. And we're still there, we're basic, we stay. This is going to happen with the Moon. Before you have to establish the economic motivations. It's rather like asking the Wright Brothers: "When will you have a trans-Atlantic airline?"

Who needs the space programme? Couldn't all the money spent during the Moon programme have been better spent on solving more down-to-Earth problems? Who has the most to benefit - apart from non-stick frying pans?

Clarke: I'm sick to death of hearing about Teflon frying pans, which is trivial and of course nothing to do with the space programme anyway; that goes back to the atomic bomb. It's a tragedy that it isn't realised so many of the Earth's problems, including the population problem, demand the use of space technology. You can't solve these without space. And it's the

poor, underdeveloped countries like India that are using space technology. The Indians have used satellites to broadcast family planning information to the remote villages, that's the only way they can get it there. Communication satellites have already paid for the whole space programme. It's a good investment of sheer cash. They've revolutionised the world's communications system. Weather satellites have saved millions of dollars and thousands of lives. In fact, it's been estimated that in one hurricane alone which hit the Gulf coast a few years ago, satellites saved about as many American lives as were lost in Vietnam. So how can anybody study the facts doubt the value of the programme?

Your hobby, and business sideline, is underwater exploration. What seems the exact opposite of outer space. What attracted you to the sea?

Clarke: Weightlessness? It's like the lack of gravity. When I wrote *2001*, I'd written an essay on this called "Which Way is Up?" which will be in my next book, *VIEWS FROM SERENDIP*, which Gollancz will publish shortly.

Doesn't the sea offer more potential resources than space?

Clarke: Immediately, yes. In the far distant future, of course, space is so much more enormous than the sea and so has more to offer. Though we did find a sunken ship full of about a ton of silver - and wrote a book called *THE TREASURE OF THE REEF* - treasure trove, beautiful Indian coins. We kept some, and some are in the Smithsonian.

Why do you live in Sri Lanka?

Clarke: It's the clean, clear air. It's a beautiful country; I like the people. The cost of living is low, and I can live to a high standard. There's the sea and the sun. I have a diving business which is very busy now, taking tourists out to the reefs. There's a whole complex of reasons.

How long does it take you to write a book?

Clarke: The first one took me 20 days, the second one 20 years - so you can just average the two! When I finally sit down to write a book, after a couple of years for making notes and planning, it takes about three months of writing. I have to write it in short bursts with the distractions I have needs about two years' chronological time. *IMPERIAL EARTH* came out last year (1976), and that's done very well. I'm sure it's my best book, and most of the intelligent critics agree with me. I hope to have *FOUNTSINS OF PARADISE* finished by December (1977), my 60th birthday present to myself. Hindu rock fortress called Sigiriya, almost in the exact middle of Sri Lanka, its capital, and one of the most awe-inspiring archaeological sites on the island. It's fascinated me ever since I first saw it, more than 20 years ago. *FOUNTSINS OF PARADISE* will take place at Sigiriya about 2,000 years ago and a hundred or so years in the future.

Will you be getting involved with any more films?

Clarke: Quite a number of my books have been optioned, and I'm prepared to talk to people about them, but I will never under any circumstances write another screenplay. It's a terrible drag. As I were a lot younger, I can imagine myself perfecting a film, but writing a screenplay is like writing a musical score. It's just a chore.

You must be one of the world's most mobile writers. How do you see yourself?

Clarke: I'm a British citizen and a Sri Lanka resident. The French edition of *2001* was translated from the American!

What are your plans for the future?

I'm going to enjoy myself in Ceylon, do a little more diving, and play table tennis.

Upset?

Clarke: No, I hope this is my last novel, though I shall still do the occasional short piece.

And a trip into space?

Clarke: That hasn't been scheduled yet, but I hope to get up in the shuttle one of these days. In the 80s, perhaps.

Arthur C. Clarke, thank you.

THE TRIBES OF CRANE

You, task chief of the Leopard people wandering tribe of Crane, sit in your great wagon awaiting news from your swift searching outriders. Suddenly hoof beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector of the North of the great merchant camp where the Impala people has been spotted! Their order is given "To arms! To arms!" You snap your orders. "Gather my captains of hundreds. Let all know the tactic will be entrapme right. Now my arms, my mount!" You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the TRIBES OF CRANE....



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The games objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria depending upon the type of tribe, and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

The *Tribes of Crane* may be entered for \$10.00 which includes the first six turns, a rule booklet, and all necessary material (except return postage). Thereafter, turns are \$1.50 each. If dissatisfied after the first turn, you may return the materials for a full refund. A rule booklet may be purchased separately for \$3.50.

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PAPERBACKS:

- 1) DINOSAUR PLANET, Anne McCaffrey (Ballantine/Del Rey)
- 2) SPLINTER OF THE MIND'S EYE, Alan Dean Foster (Ballantine/Del Rey)
- 3) STORMQUEEN!, Marion Zimmer Bradley (Daw)
- 4) SPAWN OF THE DEMON, Richard A. Lupoff (Avon)
- 5) WRATH OF THE WITCH, Andre Norton (Fawcett)
- 6) THROUGH THE EYES OF THE EAGLE, Alain Clement (Ballantine/Del Rey)
- 7) JOURNEY, Marla Randall (Pocket Books)
- 8) NEIL OF SHUAN, C. J. Cherryh (Daw)
- 9) THE SWORD OF SHANNARA, Terry Brooks (Ballantine/Del Rey)
- 10) THE OPHICLICH HOTLINE, John Varley (Dell)
- 10) OPERATION CHAOS, Poul Anderson (Berkley)
- 10) THE MALACIA TAPESTRY, Brian Aldiss (Ace)

	months on list	last month
1)	3	1
2)	-	-
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5)	2	6
6)	3	2
7)	3	7
8)	-	-
9)	-	-
10)	3	7
10)	2	7
10)	-	-

Aldiss, Brian *THE MALACIA TAPESTRY* (Ace 51647-5 402pp., \$1.95 pb) Novel, first published in 1976. It's an alternate worlds fantasy, slow moving but rich in language.

Aldiss, Brian W. & Harry Harrison, eds. *DECADA: the 1940's* (St. Martins 312-18984-2, \$8.95, 213 pp., hb) First American edition of a 1975 British anthology of eight stories, mostly very familiar, from *Astounding*.

Aldiss, Brian & Harry Harrison, eds. *DECADA: the 1950's* (St. Martins 312-18985-0, B.95, 219pp., hb) First American edition of a 1976 British anthology of 12 stories.

Anderson, Paul *THE EARTH BOOK OF STORMGATE* (Berkley/Putnam 390-12144-7, \$10.95, 300pp., hb) A connected collection of the 12 uncollected stories in Anderson's *Polesotechnic League* stories. The original connecting material makes it more than just a collection of good stories. Highly recommended.

Anderson, Paul *OPERATION CHAOS* (Berkley 425-03750-9, 211pp., \$1.75, pb) Reprint of a 1971 fantasy novel (Doubleday) set in an alternate world where magic works. A good piece of work.

Barn, James, ed. *THE BEST FROM GALAXY VOL. IV* (Ace, 05644-1, 279pp., \$1.95, pb) Anthology of ten stories from 1975 issues of *Galaxy*. Zelazny, Niven, Bishop, Robinson, Russ, Pournelle, etc. are represented - mostly with typical stories. It's a good collection.

Ballard, J.G. *HIGH RISE* (Popular Library 0-445-04181-1, 252pp., \$1.95, pb) First U.S. paperback edition of a 1975 novel.

Benford, Gregory and Gordon Eklund *IF THE STARS ARE GOOS* (Berkley 425-03761-4, 219pp., \$1.75, pb) First paperback edition of a 1977 panoramic

HARDCOVERS:

- 1) THE WHITE DRAGON, Anne McCaffrey (Ballantine/Del Rey)
- 2) QUAG KEEF, Andre Norton (Atheneum)
- 3) THE EARTHBOOK OF STORMGATE, Paul Anderson (Berkley/Putnam)
- 4) THE DARK DESIGN, Philis Jose Farmer (Berkley/Putnam)
- 5) DREAMSNAKE, Vonda N. McIntyre (Houghton-Mifflin)

	months on list	last month
1)	-	1
2)	2	1
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4)	4	4
5)	2	2

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JAMES M. McCAMPBELL is a UFO researcher-analyst whose popular book, *UFOLOGY*, has been highly acclaimed by the foremost American UFO experts, Dr. J. Allen Hynek and Dr. Jacques Vallee.

THOMAS M. GATES is Director of the Space Science Center, Foothill College, and is a UFO investigator for MUUFON (Mutual UFO Network) and the Center for UFO Studies, Northwestern University.

RICHARD MILLER, Director of the Solar Cross Fellowship, had a close encounter of the third kind in October, 1954 (physical contact with a UFO occupant).

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CLOSE ENCOUNTERS of the



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novel. The first part was a Nebula winner.

Biggle, Lloyd Jr. MONUMENT (Bantam 0-2877-1, \$1.75, pb) First paperback edition (?) of a 1974 Doubleday novel.

Blair, Karin MEANING IN STAR TREK (Anima D-89012 0-04-77-4, 1.95, pb) Reprint of a 1969 novel First published by Weybright & Talley.

Brennert, Alan CITY OF MASQUES (Playboy 16-456, \$1.75, pb) Original SF novel.

Brooks, Terry THE SWORN OF SHANNARA (Ballantine/Del Rey 27444, 726pp., \$2.50, pb) First mass market paperback of this imitation Tolkien fantasy. The trade paperback was a best seller.

Brunner, John INTERSTELLAR EMPIRE (DAW UE1362, \$1.75) Reissue of a 1974 DAW collection of four stories.

Budrys, Algis MICHAELMAS (SFBC 2541, 183pp., \$2.95, hc) Book club reprint of a 1977 Berkley/Putnam hardcover.

Caidin, Martin ENCOUNTER THREE (Pinnacle 0-523-40350-X, 372pp., \$1.95, pb) Originally titled THE MENDELSON CONSPIRACY. Reissue of a 1969 DAW novel packaged and retitled to cash in on the Close Encounters craze.

Calvino, Italo INVISIBLE CITIES (HBJ/Harvest 0-15-645380-0, 165pp., 2.45, pb) First paperback edition of a 1974 fantasy translated by William Weaver.

Carr, Terry ed. UNIVERSE 8 (Doubleday 385-12479-1, 185pp., \$6.95, hc) An original anthology of eight stories including an excellent Michael Bishop piece.

Carr, Terry CIRQUE (Fawcett-Crest 0-449-23556-4, \$1.75, pb) First paperback edition of a 1977 Nebula nominee. Recommended.

Chambers, Jane BURNING (HBJ/Jove A4550, 157pp., \$1.95, pb) Original occult novel.

Chester, William L. KIDS OF THE UNKNOWN LAND (DAW UJ1378, 222pp., \$1.95, pb) Original (in book form) fantasy novel. It's the fourth and final volume in the HARRY AND THE WILDERNESS series and was serialized in 1938. There is a brief introduction by Tom Clareson discussing the whole series. It's adventure in the ERB tradition.

Clagett, John ORANGE R (Popular Library 445-04225-7, 256pp., \$1.50, pb) Original novel.

Cooper, Edmund SEA HORSE IN THE SKY (Ace 75655-7, \$1.75, pb) Reprint of a 1969 novel. I can't remember anything about it although I'm sure I read it.

Dann, Jack IMMORTAL (Harper & Row 0-06-010962-9, 225pp., \$9.95, hc) An original anthology of four short novels by Oisich, Wolfe, Sargent, and Zebrowski on immortality. There is also an intro by R. W. Ettlinger.

deCamp, L. Sprague THE BEST OF L. SPRAGUE DE CAMP (Ballantine 0-25474, \$1.95, 362pp., pb) Introduction by Poul Anderson. First paperback edition (there was a book club edition earlier this year) of a very good collection of 18 stories plus an intro by Poul Anderson and an afterward by the author. Recommended.

De Marinis, Ray SCIMITAR (Avon 37002, \$1.75, pb) First paperback edition of a 1977 SF/satire porno novel.

del Rey, Judy-Lynn, ed. STELLAR SCIENCE FICTION STORIES #4 (Ballantine/Omni) 27302, 230pp., \$1.95, pb) Anthology of six original stories by Tiptree, Donaldson, Foster, Bova, Sheffield, and Hogan.

Diamond, G. R. THE HAVEN (Playboy 16398, 347pp., \$1.95, pb) Fantasy horror novel. It has a 1977 copyright but says "first edition."

Dorman, Sonya PLANET PATROL (Coward-McCann 0-698-

b20435-2, 168pp., \$6.95, hc) Juvenile SF novel. Not seen.

Dunne, Thomas L. THE SCOURGE (Coward-McCann 0-698-10893-0, \$8.95, hc) Original medical disaster novel.

Eddison, E. R. THE MEZETTIN GATE (Ballantine 27221, 272pp., \$2.25, pb) Reissue of the final book in the Zimmar trilogy. It's unfinished, but completed (parts of the middle are summarized). It's a fantasy classic.

Fast, Howard THE GENERAL ZAPPED AN ANGEL (Ace 27912-1, \$1.75, pb) Reprint of a 1970 (Morrow) collection of nine stories. They're slick, but short on ideas.

Foster, Alan Dean SPLINTER OF THE MIND'S EYE (SFBC 25979, 182pp., \$1.98, hc) Book club edition of a Del Rey 1977 hardcover.

Golding, Stephen MINDFLIGHT (Fawcett 0-449-13982-8, 224pp., \$1.75, pb) Original novel. Not seen.

Golding, William LORD OF THE FLIES (Coward-McCann 6-98-10219-3, \$7.95, hc) Reissue of a 1954 classic.

Harding, Lee THE ALTERED I: URSULA K. LE GUIN'S SCIENCE FICTION WRITING WORKSHOP (Berkley/Windmill 425-10894-1, 181pp., \$1.95, pb) First American edition of the 1976 anthology of original stories plus critical and descriptive material on how a workshop is run. It's a good intro to a course on writing.

Heinlein, Robert A. TIME FOR THE STARS (Ballantine/Del Rey 26063, \$1.75, 186pp., pb) Reprint of a famous 1956 Heinlein juvenile. Highly recommended.

Howard, Robert E. BLACK CANADA (Berkley 425-03711-8, 181pp., \$1.95, pb) Another collection of Howard stories. Only three of the ten appeared during his lifetime. There is an apologetic intro by Gahan Wilson.

Hoyles, Fred & Geoffrey THE INCANDESCENT ONES (NAL/Signet E8062, 176pp., \$1.75, pb) First paperback of a 1977 Harper novel.

Jones, J. A. BLUE LAB (Major 3185, 189pp., \$1.50 pb) Original novel.

Jones, Raymond F. and Lester del Rey WEEPING MARY TARRY (Pinnacle 40-215-5, 180pp., \$1.75, pb) Original SF novel.

Kapp, Colin PATTERNS OF CHAOS (Ace 65390-1, \$1.75 277pp., pb) Reissue of a 1972 space opera first published by Goldline in hardcover.

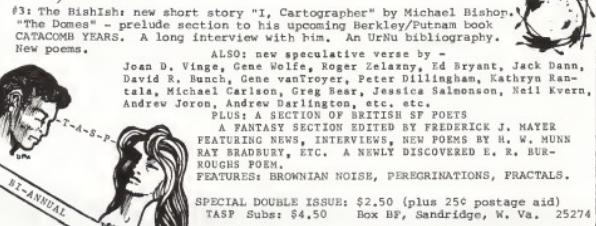
Karl, Jean E. BELOVED BNFJAIN IS WAITING (Outline 0-525-26372-1, 150pp., \$7.95, hc) An original juvenile SF novel.

Lancour, Gene SWORD FOR THE EMPIRE (Doubleday 385-13067-8, 185pp., \$9.95, hc) Original novel. A sequel to THE LERIOS MECCA AND THE WAR MACHINES OF KALINTH, Barbarian warrior stuff.

Lauria, Frank THE PRIESTESS (Bantam 02902-9, 256pp., \$1.95, pb) Original fantasy horror novel.

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Lawrence, J.A. MUDD'S ANGELS (Bantam, 11BD2-1, \$1.75, 177pp., pb) The 14th and last Star Trek adaptation.

Lord, Jeffrey MASTER OF THE HASHOMI: BLADE #27 (Pinnacle 40-205-8, \$1.50, pb) Newest book in an interminable fantasy/adventure series.

Lovcraft, H.P. THE COLOUR OUT OF SPACE (HBJ/Jove M4512, 219pp., \$1.75, pb) Reprint of a 1963 collection. The cover mentions a new introduction by Frank Belknap Long, but it doesn't seem to be in the book.

Lupoff, Richard A. SWORD OF THE DEMON (Avon 00-1942-6, 224pp., \$1.75, pb) First paperback edition of a 1977 Nebula nominee. It's a fantasy with a Japanese background and some excellent descriptive writing. Recommended.

Lyington, John THE GREY ONES/A SHROUD ABOVE THE NIGHT (Manor 19180, \$1.95, pb) Reprint of two novels (1960 and 1962) in one volume.

MacDonald, George O. AT THE BACK OF THE NORTH WIND (Schocken, 0595-0, \$5.95, hc) New edition of a 19th century classic children's fantasy.

Martin, George R. R., ed. NEW VOICES #1: THE CAMPBELL AWARD NOMINEES (HBJ/Jove M4507, 336pp., \$1.75, pb) First paperback edition of an original anthology of 1977 Nebula nominees. There are six original novellas by Tuttle, Thurston, Martin, Berman, Effinger, and Pournelle. Only the Martin struck me as above average.

Mathews, Richard WORLDS BEYOND THE WORLD: THE FANTASTIC VISION OF WILLIAM MORRIS (Borgo 0-8979-218-6, 64pp., \$2.45, pb) A critical essay on Morris' fantasy novels. Order from: Borgo Press, Box 2845, San Bernardino CA 92406.

McCammon, Robert BAL (Avon \$1.95, pb) "A novel of global, demonic possession."

McIntyre, Vonda N. DREAMSNAKE (SFBC 3077, 277pp., \$2.98, hc) Book club edition of a 1978 Houghton Mifflin hardcover. It's an excellent novel.

Moocock, Michael THE WARLORDS OF THE AIR (DAW 8797-380-3, 175pp., \$1.50, pb) Companion volume to THE LAND LEVIATHAN. A reprint of a 1971 alternate world adventure novel first published as an Ace Special.

Moocock, Michael THE END OF ALL SONGS (SFBC 2701, 273pp., \$3.50, hc) Book club edition of a 1977 Harper & Row hardcover.

Panati, Charles LINKS (Houghton Mifflin, 0-395-26293-2, 227pp., \$8.95, hc) Original psychic fantasy novel.

Pennington, Bruce ESCATUS (Simon & Schuster 0-671-22911-7, 78pp., \$19.95, hc; Simon & Schuster 0-671-22933-8, 78pp., \$8.95 pb) A beautifully printed collection of fantasy paintings/illustration the future prophecies of Nostradamus.

Piper, H. Beam FUZZY SAPIENS (Ace 26192-2, \$1.95, pb) A reissue of the second book in the "Fuzzy" series. It was first published by Avon (1964) under the title THE OTHER HUMAN RACE. Somewhere,

the manuscript for book three exists and I hope it's published someday.

Randal, Marta JOURNEY (Pocket Books 81207, 324 pp., \$1.95, pb) Original novel. An excellent family saga and science fiction combination with some of the best characterization in recent years. Highly recommended. This one should be nominated for the awards next year.

Rorvik, David M. IN HIS IMAGE: THE CLONING OF A MAN (Lippincott 0-397-01255-1, \$8.95, hc) Non-fiction (?) controversial book which claims complete cloning of humans is an accomplished fact.

Russ, Joanna THE TWO OF THEM (Berkley 395-12149-8, 192pp., \$8.95, pb) An original novel which starts out very well but turns into a potific. It has some fine writing, but doesn't quite come off.

Sagan, Carl THE DRAGONS OF EDEN (Ballantine 260 31, 250pp., \$2.25, pb) First paperback of a non-fiction speculative book which won a Nobel prize. Very highly recommended.

Schweitzer, Darrell THE DREAM QUEST OF H. P. LOVECRAFT (Borgo 0-8970-217-X, 63pp., \$2.45, pb) An essay on Lovecraft and his work. Order from: Borgo Press, Box 2845, San Bernardino CA 92406.

Silverberg, Robert HAWKSBILL STATION (Berkley 425-03679-0, 185pp., \$1.75, pb) Reprint of a 1988 novel [Doubleday]. The novella version (1967) was an award nominee. There is a new informative introduction.

Smak, Clifford MASTODONIA (SFBC 2753, 213pp., \$1.95, hc) Book club reprint of a 1978 Del Rey hardcover.

Sirota, Mike DANNUIS #1: THE PRISONER OF REGLATHIUM (Manor 22122, 240pp., \$2.25, pb) First in a new series described as a combination of Conan and Gor. I was afraid to look inside.

Skinke, Dorothy STAR GIANT (Belmont/Tower 51267-X, \$1.50, pb) Announced but not seen.

Smith, E.E. and Stephen Goldin APPOINTMENT AT BLOODSTORY (HBJ/Jove A4005, 185pp., \$1.50, pb) Original novel written entirely by Steve Goldin from characters created by E. E. Smith. This is book 5 in the Family D'Albemarle series.

Spruill, Steven KEEPERS OF THE GATE (Dell 14441-8, 239 pp., \$1.50, pb) First paperback edition of a 1977 Doubleday novel.

Stableford, Brian M. THE CITY OF THE SUN (DAM 8-6797-377-3, 189pp., \$1.50, pb) Original novel. The fourth landing of the Daedalus mission (and the fourth book in this series).

Star Trek FOTONOVEL #7: THE GALILEO 7 (Bantam, pb)

Swann, Ingo STAR FIRE (Dell 18219, 314pp., \$1.65, pb) Original novel. A futuristic novel about a "psychic" war.

Tiptree, James Jr. UP THE WALLS OF THE WORLD (SFBC 2742, 313pp., \$2.08, hc) Book club reprint of a 1978 Berkley/Putnam hardcover.

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Tolkien, J. R. R. trans. SIR GWAIN AND THE GREEN KEEPER, PEARL AND SIR ORFEO (Houghton Mifflin 26469-3, \$3.95, pb) New edition of Tolken's translations.

Turner, Frederick A DOUBLE SHADOW (Berkley/Putnam 399-12150-1, 252pp., \$7.95, hc) Another novel. I couldn't finish it.

Van Arnam, GREYLAND (Belmont/Tower 0-553-0, \$1.50, pb) Announced but not seen.

Vance, Jack BIG PLANET (Ace 06171-0, \$1.75, pb) Reissue of a 1957 Avon balloon which is a cut version of a 1952 Startling Stories novel. It's a fine adventure story.

Warren, Sylvia Townsend WINGED'S OF ELFIN (Del 1162, \$1.75, 174pp., pb) First paperback edition of a 1977 collection of fantasy stories. Recommended.

Williamson, Jack THE COMTEERS (Pocket Books 1B1652, \$1.75, pb) First published in book form as the first half of THE COMTEERS (Fantasy Press 1950). It's creepy but still fun in a nostalgic way.

Wohlgemuth, Donald A. ed. THE 1978 ANNUAL WORLD'S BEST SF (DAW 0-8797-376-5, 270pp., \$1.50, pb) An anthology of ten stories with excellent writing by Varley, Bishop, and Vinge. There are also Nebula winners by Sheldon and Ellison. Highly recommended.

Wyndham, John RO-BIRTH (Ballantine/Del Rey 345-27450-4, 185pp., \$1.75, pb) Reissue of a famous 1955 after-the-bomb mutant story. It was first published in England as THE CHRYSALIDS. Recommended.

Zaroufis, Nancy L. THE PDE PAPERS (HBJ/Jove, M4457, 224pp., \$1.75, pb) First paperback edition of a fantasy (?) novel published by Putnam last year.



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English translations of any short stories by Pierry Bleuet. A memorial anthology is being compiled. Contact: Charles U. Farley, 2639 Mornouth Ave., Los Angeles CA 90007.

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STAR WARS LITERARY fanzine, "Against the Sith", Issue #1 and #2 each \$2.00 3rd class. \$2.25 1st. Tracy Duncan, 3208 Bailey Hill 11 Rd., Eugene OR 97405

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Sasha Wood LOCUS Paper, 132pp. This is the First edn., imported from Australia, limited to only 1000 copies for the U.S. signed by Ursula Le Guin. \$10 ppd. from Pendragon Press, Box 14834, Portland, Oregon 97214.

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